

MUSIC, UNIVERSITY OF TORONTO  
3 1761 10875798 0

Wagner, Richard  
[Albumblatt; arr.]  
Albumblatt

M  
13  
W24A5



*Presented to the*  
LIBRARY of the  
UNIVERSITY OF TORONTO  
*by*

MRS. W. E. BENNETT



*Compositions and Arrangements  
for the  
Organ  
by  
R. Goss-Custard.*

- R. Wagner, *Walther's Prize Song* . . . . .  
P. Tschaikowsky, *March from la Casse-Noisette* . . . . .  
S. Stojowski, *Melodie, Op. 1, No. 1* . . . . .  
E. Nevin, *Two Slumber Songs* . . . . .  
G. Merkel, *Christmas Pastorale* . . . . .  
F. Lachner, *Marche célèbre de la 1re Suite Op. 113*  
H. Stiehl, *Impressions du Soir* . . . . .  
R. Goss-Custard, *Slumber Song* . . . . .  
    *id.*      *Gondoliera* . . . . .  
    *id.*      *2 Spring Songs* . . . . .  
    *id.*      *Evening Song* . . . . .  
    *id.*      *Cantilene in E* . . . . .  
F. Gernsheim, *Romance* . . . . .  
R. Wagner, *Album-Sonate* . . . . .  
    *id.*      *Albumblatt* . . . . .  
    *id.*      *Prelude to Tristan and Isolde* . . . . .  
    *id.*      *„Lohengrin“, Introduction of III. Act* . . . . .  
    *id.*      *Isoldens Liebestod* . . . . .

24/85

Tous droits d'édition, d'exécution publique, de traduction,  
de reproduction et d'arrangements réservés.

Pour tous pays.

London, Schott & Co. Mayence, B. Schott's Söhne.

Bruxelles, Schott Frères. Paris, Editions Schott.

Printed in Germany.

Copyright 1908 by B. Schott's Söhne, Mayence.

# SCHOTT & Co's SELECT ORGAN PIECES.

## POPULAR ALBUMS FOR ORGAN:

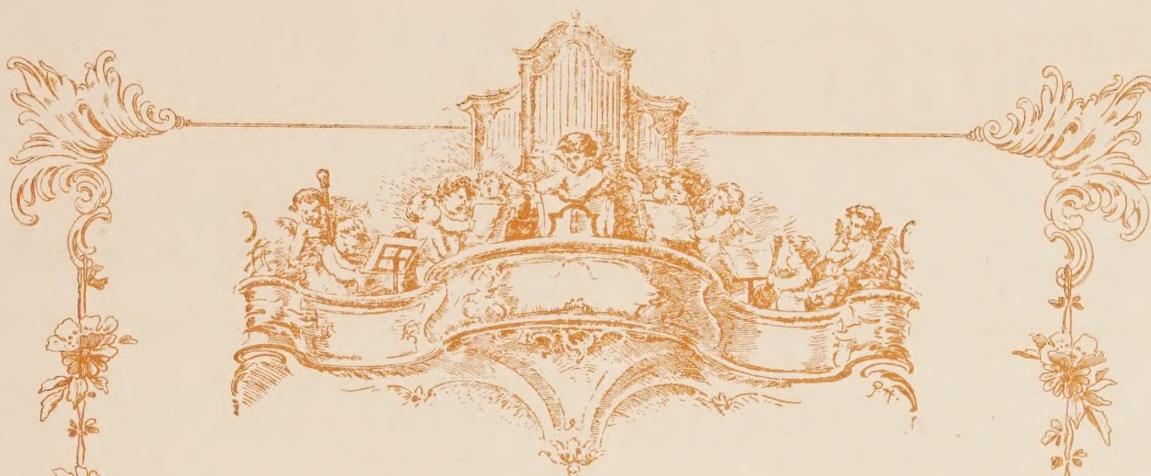
		NET S. D
BOELY, A. P. F.	Album of 15 Popular Pieces . . . . .	2 0
LEMMENS, J.	12 Pieces . . . . .	2 0
MERKEL, G.	24 Pieces . . . . .	4 0
WÉLY, LEFÉBURE	25 Pieces . . . . .	2 0

## ORGAN ALONE:

ADAM, A.	Rêverie religieuse . . . . .	(Best, No. 30) . . . . .	1 6
—	Cantique de Noël . . . . .	(Westbrook, No. 1) . . . . .	1 6
BACH, J. S.	Chromatic Fantasia and Fugue . . . . .	(Best, No. 48) . . . . .	2 0
—	Toccata con Fuga in C minor . . . . .	(Best, No. 55) . . . . .	2 0
BEETHOVEN, L. van	Adagio de la Sonate pathétique . . . . .	(Fraser) . . . . .	1 6
BENEDICT, J.	Marche des Templiers . . . . .	(Best, No. 5) . . . . .	2 0
BRAGA, G.	La Serenata . . . . .	(Best, No. 31) . . . . .	1 6
CALLAERTS, J.	24 Pieces, 8 Books . . . . .		each 2 6
CHOPIN, F.	Prelude in D flat, Op. 28 . . . . .	(Best, No. 54) . . . . .	1 0
—	Polonaise Op. 40, No. 1 . . . . .	(Best, No. 9) . . . . .	1 6
DREYSCHOCK, F.	Berceuse . . . . .	(Lemare, No. 17) . . . . .	2 0
ELGAR, E.	Sursum corda, Op. 11 . . . . .	(Lemare, No. 18) . . . . .	2 0
—	Salut d'amour, Op. 12 . . . . .	(Lemare, No. 1) . . . . .	2 0
—	Gavotte . . . . .	(Lemare, No. 26) . . . . .	2 0
EVANS, E.	Sunday Morning . . . . .		1 6
FAULKES, W.	See Separate List . . . . .		
FAURE, J.	Les Rameaux, Hymne . . . . .	(Westbrook, No. 9) . . . . .	1 6
GOLDMARK, C.	Andante from the Rustic Symphony . . . . .	(Lemare, No. 2) . . . . .	2 0
—	Finale from the Rustic Symphony . . . . .	(Lemare, No. 3) . . . . .	2 6
GOUNOD, CH.	Meditation (Ave Maria) . . . . .	(King Hall) . . . . .	1 6
—	Nazareth . . . . .	(Westbrook, No. 2) . . . . .	1 6
GREY, CH. J.	Pieces No. 1. Hymne Céleste . . . . .		1 6
	2. Chant Triomphal . . . . .		1 6
	3. Andante Pastorale . . . . .		1 6
	4. Marche Solennelle . . . . .		1 6
	5. Berceuse . . . . .		1 6
	6. Grand Chœur . . . . .		1 6
	7. Cantilène Dramatique . . . . .		1 6
	8. Sonata in G minor . . . . .		2 0
	9. Intermezzo . . . . .		1 6
	10. Offertoire . . . . .		1 6
	11. Fantaisie Symphonique . . . . .		2 0
	12. Symphony in F . . . . .		2 0
	13. Idylle . . . . .		1 6
	14. Marche Nuptiale in A flat . . . . .		1 6
	15. Toccata . . . . .		1 6
	16. Overture . . . . .		1 6
	17. Meditation . . . . .		1 6

LONDON, SCHOTT & CO.

157 Regent Street.



*Compositions and Arrangements*  
for the  
*Organ*  
by  
*R. Goss-Custard.*

<i>R. Wagner, Walther's Prize Song</i>	.....
<i>P. Tschaikowsky, March from la Casse-Noisette</i>	..
<i>S. Stojowski, Melodie, Op. 1, No. 1</i>	.....
<i>E. Nevin, Two Slumber Songs</i>	.....
<i>G. Merkel, Christmas Pastorale</i>	.....
<i>F. Lachner, Marche célèbre de la 1re Suite Op. 113</i>	.....
<i>H. Stiehl, Impressions du Soir</i>	.....
<i>R. Goss-Custard, Slumber Song</i>	.....
<i>id.</i>	<i>Gondoliera</i> .....
<i>id.</i>	<i>2 Spring Songs</i> .....
<i>id.</i>	<i>Evening Song</i> .....
<i>id.</i>	<i>Cantilene in E.</i> .....
<i>F. Gernsheim, Romance</i>	.....
<i>R. Wagner, Album-Sonate</i>	.....
<i>id.</i>	<i>Albumblatt</i> .....
<i>id.</i>	<i>Prelude to Tristan and Isolde</i> .....
<i>id.</i>	<i>„Lohengrin“, Introduction of III. Act</i> .....
<i>id.</i>	<i>Isoldens Liebestod</i> .....

2 francs

Tous droits d'édition, d'exécution publique, de traduction,  
de reproduction et d'arrangements réservés.

Pour tous pays.

London, Schott & Co. Mayence, B. Schott's Söhne.

Bruxelles, Schott Frères. Paris, Editions Schott.

Printed in Germany.

Copyright 1908 by B. Schott's Söhne, Mayence.

M  
13  
W24A5



M  
13  
W24As



# ALBUMBLATT.

1

I Clarinet and Lieblich 8 ft

II Soft 8 ft

III Celeste and Lieblich 8 ft

Ped. soft 16 ft & 8 ft

R. WAGNER.

arr. for the Organ  
by Reginald Goss-Custard.

The musical score consists of four staves, each with a treble clef and a bass clef, and a key signature of two flats. The first staff is labeled "MANUAL." and "III p". The second staff is labeled "PEDAL.". The third staff begins with a dynamic "p" and includes markings "sf" and "dim.". The fourth staff begins with a dynamic "I" and "p". The music features various note heads, stems, and rests, with some notes having three vertical stems. Measures are separated by vertical bar lines, and some measures have double bar lines with repeat signs. The score is divided into four systems by thick horizontal lines.

Musical score for piano, page 10, measures 11-12. The score consists of three staves. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff an bass clef. Measure 11 begins with a dynamic of  $p$ . The melody consists of eighth-note patterns. Measure 12 begins with a dynamic of  $p$ , followed by *cresc.* The melody continues with eighth-note patterns. Measure 13 begins with a dynamic of  $f$ , followed by *sl.* The melody consists of eighth-note patterns. Measure 14 begins with a dynamic of *dim.*

A musical score for piano, showing measures 11 through 15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a dynamic of *cresc.* followed by a melodic line. Measure 12 begins with *dim. p*. Measure 13 contains the instruction "I Gamba with Trem." Measure 14 starts with *p*. Measure 15 begins with *III p*. The score uses various note heads, stems, and bar lines to indicate the musical progression. Measure 15 concludes with a measure repeat sign and a three-measure repeat sign.

A musical score for piano and voice. The top staff is for the voice in soprano clef, and the bottom staff is for the piano in bass clef. The key signature is B-flat major (two flats). Measure 11: Voice: D, piano: bass notes. Measure 12: Voice: E, piano: bass notes. Measure 13: Voice: F# G A, piano: bass notes. Measure 14: Voice: B C D, piano: bass notes. Measure 15: Voice: E, piano: bass notes. Measure 16: Voice: F# G A, piano: bass notes. Measure 17: Voice: B C D, piano: bass notes. Measure 18: Voice: E, piano: bass notes. Measure 19: Voice: F# G A, piano: bass notes. Measure 20: Voice: B C D, piano: bass notes.

Musical score page 3, system 1. The key signature is B-flat major (two flats). The music consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 1 starts with eighth-note pairs in 3/4 time. Measure 2 begins with a dynamic of *poco rit. mf*. Measures 3 and 4 show a transition with Roman numerals I, II, and III. Measure 5 ends with a dynamic of *a tempo*.

Musical score page 3, system 2. The key signature changes to A major (no sharps or flats). The music continues with two staves. The top staff starts with a dynamic of *p*. Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a dynamic of *(III)*. Measures 4 and 5 end with a dynamic of *p*.

Musical score page 3, system 3. The key signature changes back to B-flat major (two flats). The music continues with two staves. The top staff starts with a dynamic of *p*. Measures 1 and 2 show eighth-note patterns. Measures 3 and 4 end with a dynamic of *p*.

Musical score page 3, system 4. The key signature changes to G major (one sharp). The music continues with two staves. The top staff starts with a dynamic of *dim.* Measures 1 and 2 show eighth-note patterns. Measure 3 begins with a dynamic of *cresc.* Measures 4 and 5 end with a dynamic of *pp*.

Musical score page 4, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of one flat. Measure 1: The top staff has eighth-note pairs followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 2: The top staff starts with a dynamic *p*, followed by eighth-note pairs. The bottom staff has eighth-note pairs. Measure 3: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 4: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 4 concludes with a dynamic *poco f* and a bass note labeled 'I'.

Musical score page 4, measures 5-8. The score consists of two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of one flat. Measure 5: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 6: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 7: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 8: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 8 concludes with a dynamic *p*.

Musical score page 4, measures 9-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of one flat. Measure 9: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 10: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 11: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 12: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 12 concludes with a dynamic *Ped-II*.

Musical score page 4, measures 13-16. The score consists of two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of one flat. Measure 13: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 14: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 15: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 16: The top staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 16 concludes with a dynamic *f*.

I Clar.

*dim.*

(III)

III

*piu p*

(III)

*cresc.*

*f dim*

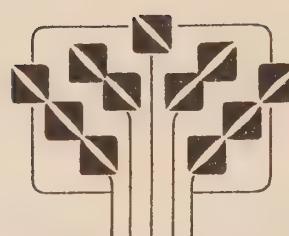
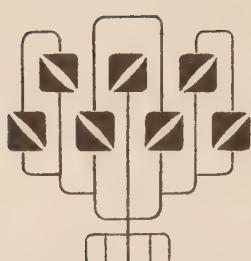
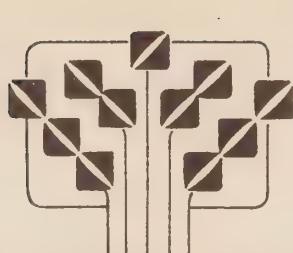
*p*

III

I Gamba

*piu p*

*pp*



# C. S. JEKYLL

## III COMPOSITIONS ET TRANSCRIPTIONS POUR ORGUE

### 1. Compositions:

Prière.....  
Prélude „à la Séquence“.....

### 2. Transcriptions:

Schumann R. Op.15.  
Träumerei. Bittendes Kind.  
Der Dichter spricht.  
Kind im Einschlummern....

Wagner R.  
Träume (aus fünf Gedichte)

Schulhoff J. Op. 27. №3.  
Dimanche Matin....



# SCHOTT & Co's SELECT ORGAN PIECES.

		NET S. D.
GUILMANT, A. . .	Pieces in different Styles, 18 Books	each 3 6
—	18 Pièces nouvelles, Op. 90	each 2 6
—	Practical Organist, 12 Books	each 3 6
—	Sonatas, Nos. 1 and 4	each 5 0
—	Nos. 2 and 3	each 3 6
—	No. 5	. 6 0
—	No. 6	. 4 0
—	No. 7	. 6 0
—	Noëls etc. 4 Books	each 3 6
—	Répertoire du Trocadéro, 3 Books	each 3 6
—	L'Organiste Liturgiste, 10 Books	each 3 6
HÄNDEL, G. F. . .	2 Concertos in D minor	(Guilmant) each 3 6
—	Concerto in B flat	(Sulze, Op. 7 No. 1) . 3 0
—	Largo	(Hellmesberger) . 1 6
—	Largo and Gluck's Gavotte	(Stark, Journal No. 2) . 1 6
HAYDN, J. . .	Largo in F sharp	(Fraser) . 1 6
HARWOOD, B. . .	Sonata Op. 5	. 3 0
HUMPERDINCK, E. . .	Hänsel and Gretel, Prelude	(Lemare, No. 4) . 2 0
KELLIE, L. . .	Angel Scene	(Lemare, No. 5) . 2 0
LACHNER, FR. . .	The "City of Night"	(Lemare, No. 6) . 1 6
LEFÉBURE-WÉLY. . .	Marche célèbre	(Lux) . 1 6
—	Adeste fideles	(Whittingham) . 1 6
LEMMENTS, J. . .	Romance sans paroles	(Best, No. 46) . 1 0
—	Prayer	(Pieces, No. 3) . 1 0
—	Ite Missa est	(Pieces, No. 10) . 1 6
—	Triumphal March	(Pieces, No. 13) . 1 6
—	Fanfare	(Pieces, No. 16) . 1 6
LEYBACH, J. . .	Finale, Grand Chorus	(Pieces, No. 18) . 1 6
—	Evening Prayer	(Westbrook, No. 17) . 1 6
LISZT, FR. . .	Pastorale and Idylle	(Westbrook, No. 18) . 1 6
LUCAS, CL. . .	Sposalizio	(Lemare, No. 7) . 2 0
—	Meditation	. 2 0
LULLY, J. B. . .	Three Pieces: Offertorium, Fugue, Gloria	. 2 0
LUX, F. . .	Rigaudon	(Best, No. 8) . 1 0
—	Fantaisie de Concert sur "O Sanctissima", Op. 29	. 2 0
MARCHANT, A. W. . .	Concert-Variations on Händel's "The Harmonious Blacksmith"	. 1 6
MERKEL, G. . .	Reverie in G minor	. 1 6
—	Christmas Pastorale Op. 56	. 1 0
NEVIN, E. . .	Pastorale in G Op. 103	. 1 6
RAFF, J. . .	Slumber Song	(Lemare, No. 8) . 2 0
RAKOCZY MARCH . . .	Festival March	(Westbrook, No. 6) . 2 0
RAMEAU, J. B. . .	Rigaudon, from Dardanus	(Best, No. 18) . 1 0
RAVINA, H. . .	Adoremus	(Best, No. 19) . 1 0
RUBINSTEIN, A. . .	Rêve Angélique	(Westbrook, No. 8) . 1 6
		(Lemare, No. 9) . 2 0

LONDON, SCHOTT & CO.  
157 Regent Street.

# SCHOTT & Co's SELECT ORGAN PIECES.

		NET S D.
SCHUBERT, F.	3 Military Marches, Op. 51	(Best, No. 12) 2 0
SCHUMANN, R.	Evening Song and Slumber Song	(Best, No. 12) 1 0
—	Träumerei and Winterzeit	(Best, No. 37) 1 0
STARK, H. J.	Prayer and Festival March	(Journal, No. 1) 1 6
—	Russell's Voluntary	(Journal, No. 4) 1 6
STEYGALL, R.	Romance	1 6
STOJOWSKI, S.	Mélodie	(Goss-Custard) 1 6
TSCHAIKOWSKY, P.	Andante cantabile (from 5 <sup>th</sup> Symphony)	(Lemare, No. 20) 3 0
—	Marche from La Casse Noisette	(Goss-Custard) 2 0
WAGNER, R.	Tannhäuser: Overture	(Lemare, No. 23) 3 0
—	— Elizabeth's Prayer	(Lemare, No. 24) 1 0
—	— Evening Star	(Lemare, No. 25) 1 6
—	— March	(Westbrook, No. 19) 2 6
—	Rienzi: Overture	(Lemare, No. 22) 3 0
—	— March	(Westbrook, No. 24) 1 0
—	— Prayer	(Westbrook, No. 18) 1 6
—	The Flying Dutchman: Overture	(Lemare, No. 31) 3 6
—	Lohengrin: Prelude Act I	(Lemare, No. 21) 2 0
—	— Prelude Act III and Bridal Music	(Lemare, No. 16) 2 0
—	— Grand March for Wedding Procession	(Westbrook, No. 21) 1 6
—	— Wotan's Farewell & Fire Charm	(Lemare, No. 29) 3 0
—	The Valkyrie: Ride of the Valkyries	(Lemare, No. 28) 3 0
—	Siegfried: Woodland Murmurs	(Lemare, No. 11) 3 0
—	The Dusk of the Gods: Siegfried's Rheinfahrt	(Lemare, No. 19) 2 0
—	— Siegfried's Funeral March	(Lemare, No. 30) 2 0
—	The Mastersingers: Overture	(Lemare, No. 15) 2 0
—	— Walther's Prize Song	(Westbrook, No. 12) 1 0
—	— The same	(Goss-Custard) 1 6
—	— Prelude to Act III	(Lemare, No. 27) 1 6
—	— The same	(Lux) 2 0
—	— March	(Westbrook, No. 22) 1 6
—	Parsifal: Prelude, Act I	(Lemare, No. 12) 2 0
—	do. Act III	(Lemare, No. 13) 1 6
—	Good Friday Music	(Lemare, No. 14) 2 0
—	Siegfried-Idyll	(Lemare, No. 10) 3 0
—	Huldigungs-Marsch	(Westbrook, No. 35) 2 0
—	Albumblatt in C	(Westbrook, No. 19) 1 6
—	Träume (Dreams)	(Jekyll) 1 6
WAREING, H. W.	Organ Pieces, No. 6. Cathedral Music	1 6
—	7. River Music	1 6
WEBER, C. M.	Air with Variations from Op. 60	(Best, No. 22) 1 0
—	Air with Variations in A from Sylvana	(Best, No. 47) 1 6
WIDOR, C. M.	Marche Nuptiale	(Westbrook, No. 59) 1 6
—	Sérénade	(Westbrook, No. 54) 1 0
—	Nocturne	(Westbrook, No. 55) 1 0

LONDON, SCHOTT & CO.  
157 Regent Street.

01-72

PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

M                   Wagner, Richard  
13                 Albumblatt; arr.  
W24A5            Albumblatt

Music

